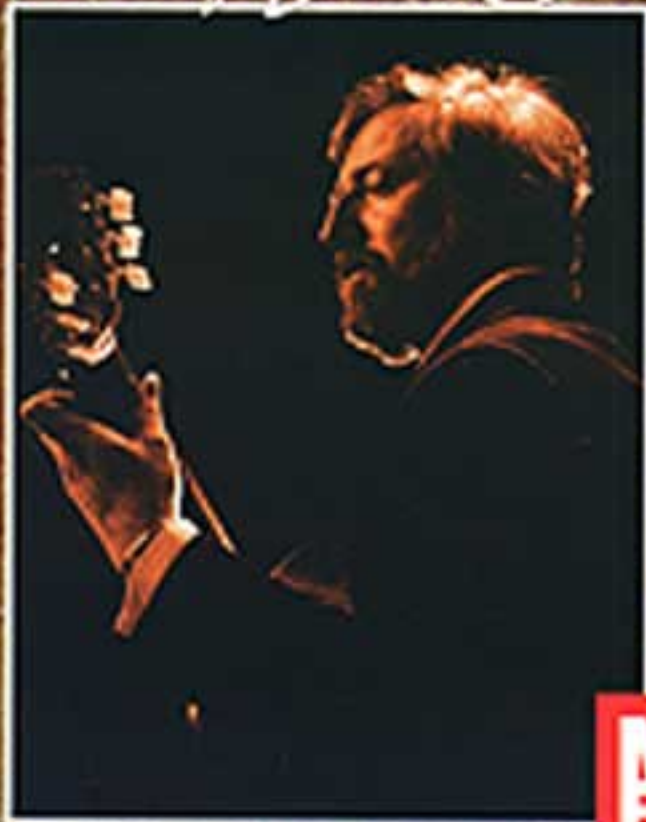


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ISBN 0-7864-1111-1

The Guitar Music of Štěpán Rak Volume One

Stanley Yates Series



**MEL
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to Terry Pekarek

Aria di Bohemia

Edited by

STANLEY YATES

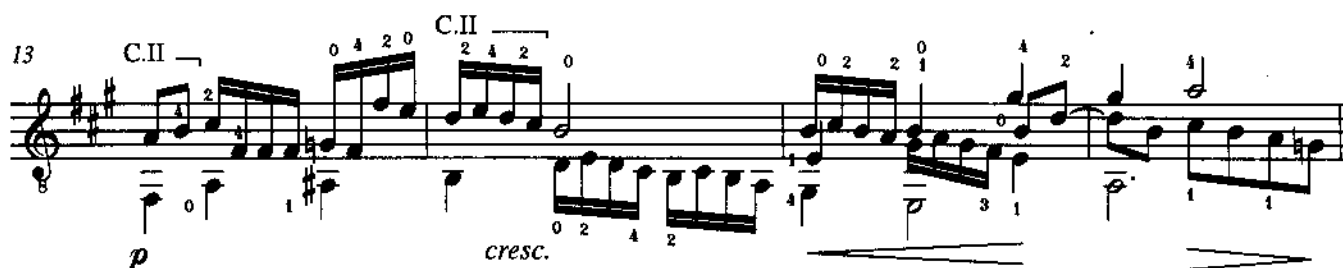
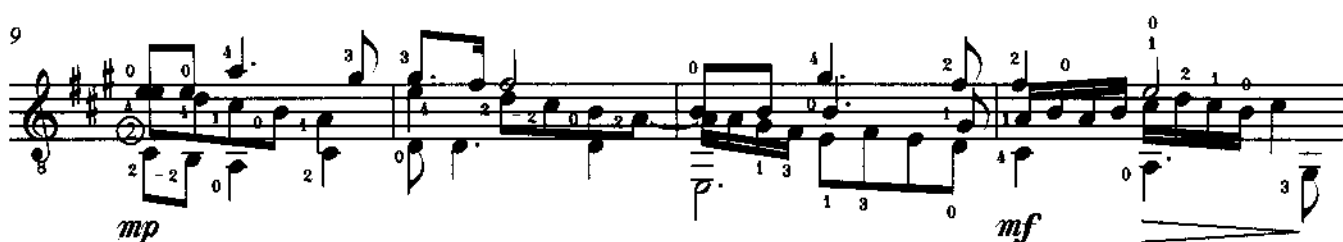
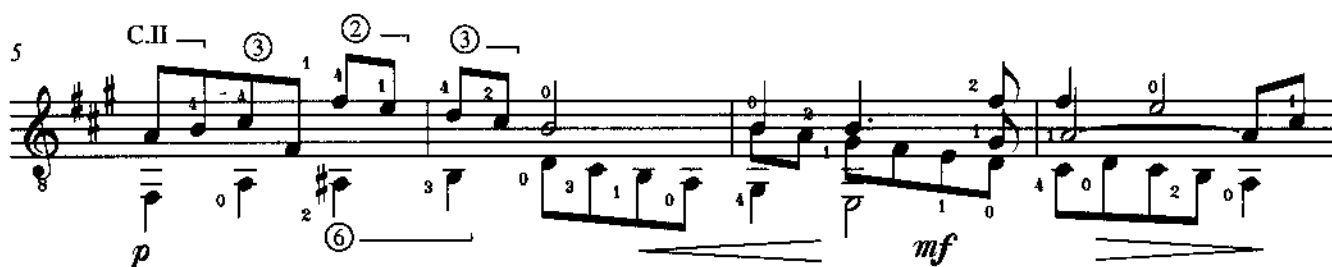
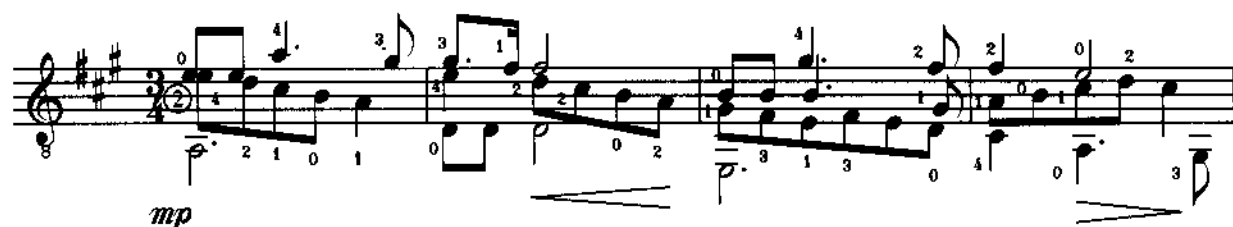
for solo guitar

Štěpán Rak

(after Ivan Jelinek)

Lento

I - Aria



21

mf

25

p *rit.* *pp*

II - Minuetto

mf

4

C.VII

8

C.II

12

16

20

24

28

31

III - Sarabande

0 1 2 ④ ③ ③ 0 4 1 3 0

pp

⑤ ⑤ ④

5 0 1 2 ④ ② ③ 1 0 4 2 3 0

arm VII

⑤ ⑤

9 ② 4 3 0 0 2 3 2 0 3 2 0 3

C.II

⑥

13 0 4 4 4 C.II 4 1 1 4 1 0

⑤ ⑥ ③

ossia:

17 3 4 ② 4 3 ③ 4 4 2 4 4 0

C.IV

cresc.

21

C.IX

24

C.IX

mf *p*

28

Lento

arm XII

pp *rit.*

32

a tempo

arm VII

a tempo

36

Meno

C.II

rit.

40

C.II

poco f *rit.* *dim.* *pp*

IV - Bourrée e Finale

0 1 2 0 1 4 -4 0 4 3 4 2 -4 4 2 C.IX tr

② ③ f

5 4 4 4 2 C.VII p

10 4 3 1 2 1 3

14 0 3 2 1 -1 3 0 2 mf

19 1 2 0 4 f

24 ② ② ⑤ C.VII p

28 ③ f ff rit.

Maestoso ♩ = ♩

33 C.II

ff

36 C.II

39

42

45

47

50 **Lento**

rit.

To Stanley Yates
Elegy (*Hommage a Sibelius*)
for solo guitar

Edited by
STANLEY YATES

Štěpán Rak

(1987)

Grave e pesante (a poco a poco crescendo)

mp

cresc.

f (crescendo sempre)

ff *mf* *ff* *mf* *p*

ffz *ffz*

più lento e calmando

poco *f* mp rit. p mp

17

rit.

Lento

21

p *rit.* *pp* *arm. XII* *arm. XIX*

Lento sognando - quasi vagamente

25

*) *a piacere*

pp *mp* $\frac{1}{2}$ C.IV $\frac{1}{2}$ C.IV

29

mf

33

p $\frac{1}{2}$ C.II

*) slurs left hand only

Grave libertamente
sul pont

46

IV VI II IV V

pp

51

IV C.IV

p

55

C.II

rit.

Poco animato

58

C.VII C.V

62

C.III *pesante* *meno mosso*

rit. *p*

Animato

65

pami pami

p *pp*

67

③ 4 0 2 3 3 0 4

ami pami

pp

p

mf

69

- 4 1 0 - 4 0 - 4

(pp)

71

1 4 0 2 1

pp

73

0 1

C.I

75

77

poco f

C.I

79

81

cresc.

83

C.III

 $\frac{1}{2}$ C.III

83

C.III

$\frac{1}{2}$ C.III

f

ff

1 4 1 2 4 1 1

5 6

85

C.I

C.VI

85

C.I

C.VI

f

ff

4 3 1 0 1

5 6

87

87

f

ff

(crescendo sempre)

4 3 2 -4 -3 -2 4 2 0

5 6

90

90

f

ffz

4 3 2 4 0 2 0 0 0 0

5 6

92

a i a i a i a i a i a i

f

m m m m m m

p p p p p p

②

94

C.IV

f

④

③

96

②

⑤

98

C.IV

②

④

⑤

[illegible][illegible]

The image shows the beginning of the musical score for 'The Swan' from 'The Nutcracker'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'sfz'. The first measure is marked with a 'p' and a '4 0' fingering. The second measure is marked with a '4 0' fingering. The third measure is marked with a '1 0' fingering. The fourth measure is marked with a '1 0' fingering. The fifth measure is marked with a '1 0' fingering. The sixth measure is marked with a '1 0' fingering. The seventh measure is marked with a '1 0' fingering. The eighth measure is marked with a '1 0' fingering. The ninth measure is marked with a '1 0' fingering. The tenth measure is marked with a '1 0' fingering. The eleventh measure is marked with a '1 0' fingering. The twelfth measure is marked with a '1 0' fingering. The thirteenth measure is marked with a '1 0' fingering. The fourteenth measure is marked with a '1 0' fingering. The fifteenth measure is marked with a '1 0' fingering. The sixteenth measure is marked with a '1 0' fingering. The seventeenth measure is marked with a '1 0' fingering. The eighteenth measure is marked with a '1 0' fingering. The nineteenth measure is marked with a '1 0' fingering. The twentieth measure is marked with a '1 0' fingering. The twenty-first measure is marked with a '1 0' fingering. The twenty-second measure is marked with a '1 0' fingering. The twenty-third measure is marked with a '1 0' fingering. The twenty-fourth measure is marked with a '1 0' fingering. The twenty-fifth measure is marked with a '1 0' fingering. The twenty-sixth measure is marked with a '1 0' fingering. The twenty-seventh measure is marked with a '1 0' fingering. The twenty-eighth measure is marked with a '1 0' fingering. The twenty-ninth measure is marked with a '1 0' fingering. The thirtieth measure is marked with a '1 0' fingering. The thirty-first measure is marked with a '1 0' fingering. The thirty-second measure is marked with a '1 0' fingering. The thirty-third measure is marked with a '1 0' fingering. The thirty-fourth measure is marked with a '1 0' fingering. The thirty-fifth measure is marked with a '1 0' fingering. The thirty-sixth measure is marked with a '1 0' fingering. The thirty-seventh measure is marked with a '1 0' fingering. The thirty-eighth measure is marked with a '1 0' fingering. The thirty-ninth measure is marked with a '1 0' fingering. The fortieth measure is marked with a '1 0' fingering. The forty-first measure is marked with a '1 0' fingering. The forty-second measure is marked with a '1 0' fingering. The forty-third measure is marked with a '1 0' fingering. The forty-fourth measure is marked with a '1 0' fingering. The forty-fifth measure is marked with a '1 0' fingering. The forty-sixth measure is marked with a '1 0' fingering. The forty-seventh measure is marked with a '1 0' fingering. The forty-eighth measure is marked with a '1 0' fingering. The forty-ninth measure is marked with a '1 0' fingering. The fiftieth measure is marked with a '1 0' fingering. The fifty-first measure is marked with a '1 0' fingering. The fifty-second measure is marked with a '1 0' fingering. The fifty-third measure is marked with a '1 0' fingering. The fifty-fourth measure is marked with a '1 0' fingering. The fifty-fifth measure is marked with a '1 0' fingering. The fifty-sixth measure is marked with a '1 0' fingering. The fifty-seventh measure is marked with a '1 0' fingering. The fifty-eighth measure is marked with a '1 0' fingering. The fifty-ninth measure is marked with a '1 0' fingering. The sixtieth measure is marked with a '1 0' fingering. The sixty-first measure is marked with a '1 0' fingering. The sixty-second measure is marked with a '1 0' fingering. The sixty-third measure is marked with a '1 0' fingering. The sixty-fourth measure is marked with a '1 0' fingering. The sixty-fifth measure is marked with a '1 0' fingering. The sixty-sixth measure is marked with a '1 0' fingering. The sixty-seventh measure is marked with a '1 0' fingering. The sixty-eighth measure is marked with a '1 0' fingering. The sixty-ninth measure is marked with a '1 0' fingering. The seventieth measure is marked with a '1 0' fingering. The seventy-first measure is marked with a '1 0' fingering. The seventy-second measure is marked with a '1 0' fingering. The seventy-third measure is marked with a '1 0' fingering. The seventy-fourth measure is marked with a '1 0' fingering. The seventy-fifth measure is marked with a '1 0' fingering. The seventy-sixth measure is marked with a '1 0' fingering. The seventy-seventh measure is marked with a '1 0' fingering. The seventy-eighth measure is marked with a '1 0' fingering. The seventy-ninth measure is marked with a '1 0' fingering. The eightieth measure is marked with a '1 0' fingering. The eighty-first measure is marked with a '1 0' fingering. The eighty-second measure is marked with a '1 0' fingering. The eighty-third measure is marked with a '1 0' fingering. The eighty-fourth measure is marked with a '1 0' fingering. The eighty-fifth measure is marked with a '1 0' fingering. The eighty-sixth measure is marked with a '1 0' fingering. The eighty-seventh measure is marked with a '1 0' fingering. The eighty-eighth measure is marked with a '1 0' fingering. The eighty-ninth measure is marked with a '1 0' fingering. The ninetieth measure is marked with a '1 0' fingering. The ninety-first measure is marked with a '1 0' fingering. The ninety-second measure is marked with a '1 0' fingering. The ninety-third measure is marked with a '1 0' fingering. The ninety-fourth measure is marked with a '1 0' fingering. The ninety-fifth measure is marked with a '1 0' fingering. The ninety-sixth measure is marked with a '1 0' fingering. The ninety-seventh measure is marked with a '1 0' fingering. The ninety-eighth measure is marked with a '1 0' fingering. The ninety-ninth measure is marked with a '1 0' fingering. The hundredth measure is marked with a '1 0' fingering.

[illegible]

107

Measures 107-108. Treble and bass staves. Treble staff has a 4-measure arpeggiated figure. Bass staff has a 4-measure arpeggiated figure. Dynamics: *ff* (forte fortissimo) in measure 108. Pedal markings: *sfz* (sforzando) in measure 108. Fingering: (4) in measure 108.

109

Measures 109-110. Treble and bass staves. Treble staff has a 4-measure arpeggiated figure. Bass staff has a 4-measure arpeggiated figure. Dynamics: *sfz* (sforzando) in measure 109. Pedal markings: *sfz* (sforzando) in measure 109. Fingering: (4) in measure 109, (2) in measure 110.

111

Measures 111-112. Treble and bass staves. Treble staff has a 4-measure arpeggiated figure. Bass staff has a 4-measure arpeggiated figure. Dynamics: *ff* (forte fortissimo) in measure 111. Pedal markings: *sfz* (sforzando) in measure 111. Fingering: (4) in measure 111, (2) in measure 112.

113

Measures 113-114. Treble and bass staves. Treble staff has a 4-measure arpeggiated figure. Bass staff has a 4-measure arpeggiated figure. Dynamics: *f* (forte) in measure 113, *decresc.* (decrescendo) in measure 114, *mf* (mezzo-forte) in measure 114. Pedal markings: *mf* (mezzo-forte) in measure 114. Fingering: (4) in measure 113, (2) in measure 114.

115

decresc. e ritardando

117

pp

vib.

Lento
smorzando

119

arm 8va.

pp

ord.

mf

6"

p

f

pp

126

Gravissimo
sulla tastiera

pp

vib.

vib.

ppp

sul pont

i (lunga)

map 11/94

to Jarislav Hovorka

Edited by
STANLEY YATES

Sonata Mongoliana

for solo guitar

Štěpán Rak
(1986)

Vivace

1 *a* *i* *m* *a* *i* *m*

f *sul pont* (ord)

5

f

10

f ②

15

f

21

②

26 *p i m i*

p

30

p

35

p

39

p

44

f

48

f

82

sub. *p*

cresc.

f

88

cresc.

Rubato ma poco vivo

94

a m i p a m i p a m i

4"

3"

3"

sub. *p*

sf

97

2"

3"

2"

2"

pp

p

arm. XII

101

2"

3"

2"

3"

pp

p

arm. VII

105

105 *p*

106 *f*

107

107

108 *tr*

109

109

110

110

111

111 *p*

114

114

117

117 *pp*

120

(p) *p* *f*
 0 1 0 1 0 1
 4 4 4 5

124

1 2 0 0 0 0
 3 3 4 4

126

0 2 0 3 0 2 0 0 0 0
 4 5 4 3

128

4 5 4 5

130

3 4 0-3
 6 6 6 6
mf

132

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, including triplets marked with a circled '3'. The lower staff is in treble clef and contains a bass line with quarter notes, some marked with 'v' (pizzicato) and fingerings 1, 2, and 4. The second system also has two staves. The upper staff continues the melody, featuring a triplet and a dynamic marking of 'p' (piano). The lower staff continues the bass line with quarter notes, some marked with 'v' and fingerings 1, 2, and 4. The system concludes with a dynamic marking of 'f' (forte) and a fermata over the final note. The piece is marked 'mp' (mezzo-piano) at the beginning.

135

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a melody with a circled '3' above the first measure, indicating a triplet. The lower staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a bass line with a circled '2' above the first measure, indicating a triplet. The second system also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a melody with a circled '3' above the first measure, indicating a triplet. The lower staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a bass line with a circled '2' above the first measure, indicating a triplet. The score includes dynamic markings 'mp' and 'p'.

138

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with eighth notes and rests, with fingerings 2, 0, 1 indicated below the first measure. The bass staff contains a single note, G2, with a finger number 1 below it. The second system also consists of two staves. The treble staff continues the melody with eighth notes and rests, with fingerings 1, 0, 0 and 1, 3, 0 indicated below the first and second measures respectively. The bass staff contains a single note, G2, with a finger number 1 below it. The tempo marking 'mp' (moderato) is placed between the two systems. The key signature is one sharp (F#) and the time signature is 4/4.

141

Vivace

144

fff *legno*

Measures 144-148 of the musical score. Measure 144 features a forte (*fff*) *legno* section with a 4-measure rest. Measures 145-148 continue the *legno* part with various dynamics and articulations, including *fff* and *legno* markings.

172

fff

Rubato ma feroce

176

x a m i x a m i

fff

178

fff

182

fff

♩ = ca. 60

186

fff

195

gliss. -1 gliss. -1 gliss. -1 gliss. -1 gliss. -1 gliss. -1 gliss. -1 gliss.

gliss. -4 gliss. -4 gliss. -4 gliss. -4 gliss. -4 gliss. -4 gliss. -4 gliss.

sotto voce

203

sempre glissandi molto

f sf simile ad lib.

207

sotto voce

gliss. gliss. gliss. gliss. gliss. gliss.

simile ad lib.

ff *sf* *decresc. e rit molto* *ppp*

← 8" →

arp.

Vivace

208

sul pont

ff

213

ff

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff contains a melody of eighth notes, while the bass staff contains a simple harmonic accompaniment with notes marked with fingerings (1, 0) and chord symbols (V).

223

C.IV

f

228

Example 10-10

237

mf *cresc.* ②

242

ff

⑤

Feroce (presto possibile)

246

ff gliss.

⑥

249

ami
↑ ↓ *rasgueado*

ff gliss.

⑥

gliss.

252

rasgueado

ff gliss.

⑥

254

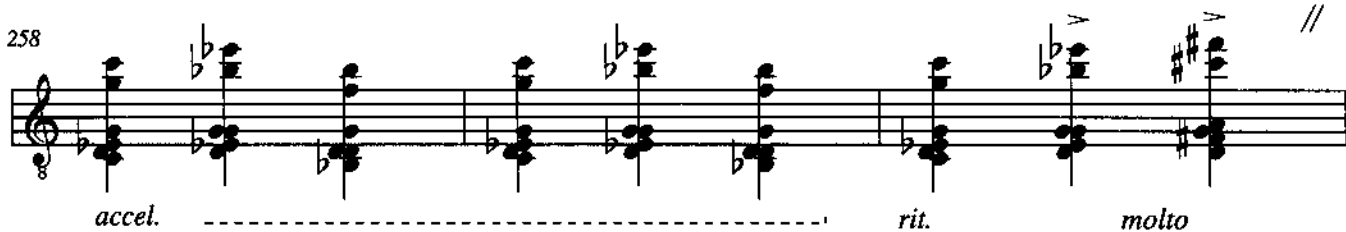
rasgueado

Prestissimo

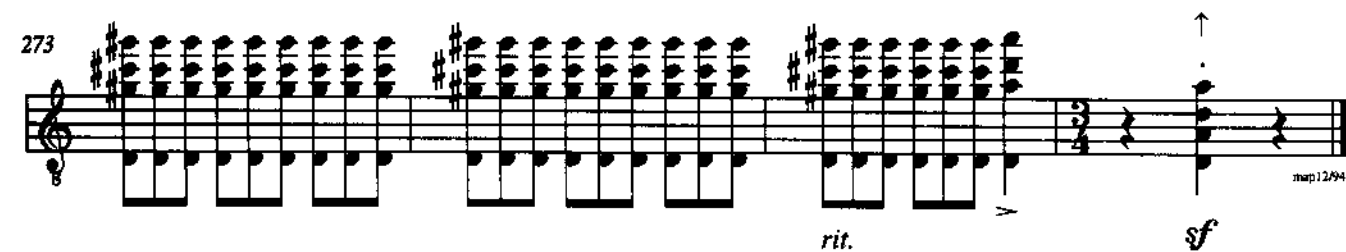
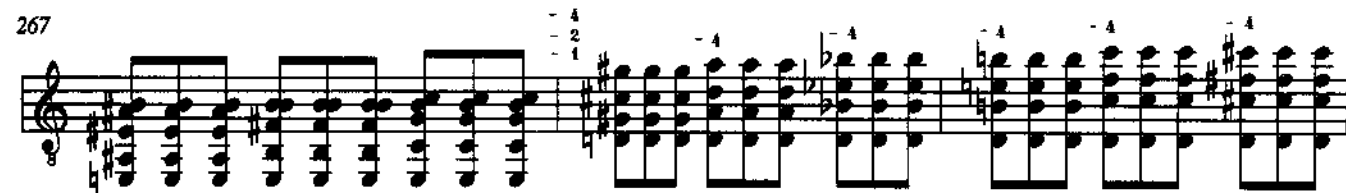
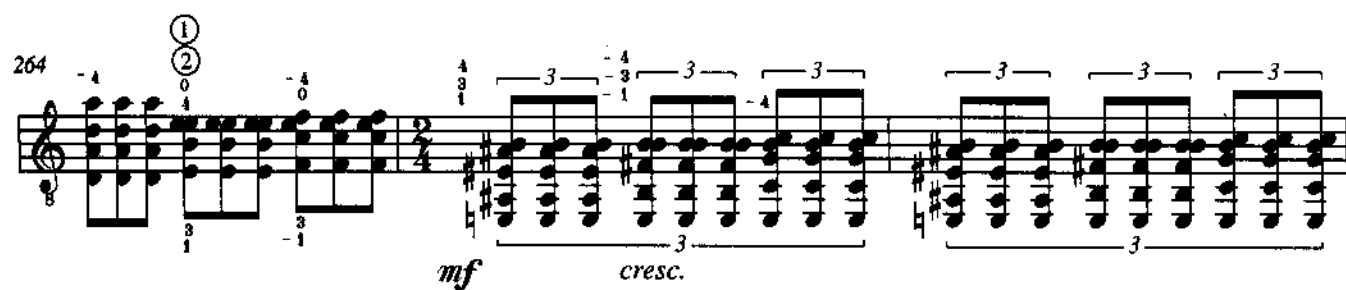
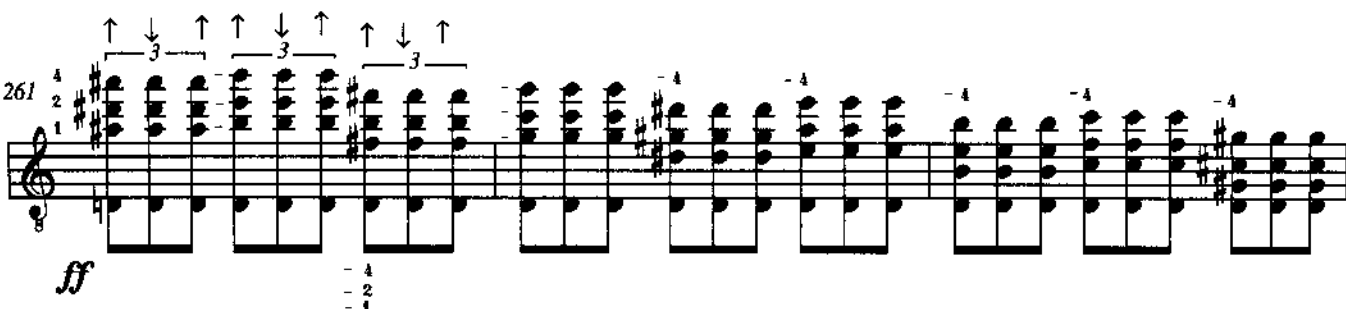
ff *legno*

⑥

258



Presto possibile



to David Bridge

Edited by
STANLEY YATES

Song For David

for solo guitar

Štěpán Rak
(1989)

Allegretto

Measures 1-3 of the piece. The key signature is one sharp (F#). The time signature is 3/4. The music features a melody in the treble clef with a bass line in the left hand. Dynamics include *mf* and *p*. There are fingerings (7, 7, 7) and a five-finger scale in the right hand.

Measures 4-6. Measure 4 starts with a trill (*tr*) and a dynamic of *p*. Measure 5 has a trill and a dynamic of *p*. Measure 6 has a trill, a dynamic of *p*, and a *cresc.* marking. There are fingerings (7, 7, 4, 4) and a two-finger scale in the right hand.

Measures 7-9. Measure 7 is marked *C.II* and *mf*. Measure 8 has a trill and a dynamic of *p*. Measure 9 is marked *Poco più mosso* and *p*. There are fingerings (7, 4, 3) and a trill in the right hand.

Measures 10-13. Measures 10-12 feature trills and a dynamic of *p*. Measure 13 has a trill, a dynamic of *p*, and a *cresc.* marking. There are fingerings (0, 1, 2, 1) and a three-finger scale in the right hand.

Measures 14-15. Measure 14 is marked *C.VII* and *poco f*. Measure 15 has a trill, a dynamic of *p*, and a *cresc.* marking. There are fingerings (3, 4, 2, 3) and a three-finger scale in the right hand.

Measures 16-18. Measure 16 has a trill, a dynamic of *p*, and a *cresc.* marking. Measure 17 has a trill, a dynamic of *p*, and a *cresc.* marking. Measure 18 is marked *Allegro* and *f*. There are fingerings (4, 3, 4, 5) and a five-finger scale in the right hand.

40 C.II *dim.* *rit.* **Meno** *p m i* *sim.*

43 *p m i* *p m i*

45 **Allegretto mosso** *tr.* *p* *mf*

48 C.IV C.IX C.IV *tr.* *p* *a m i* *sim.*

51 *a m i*

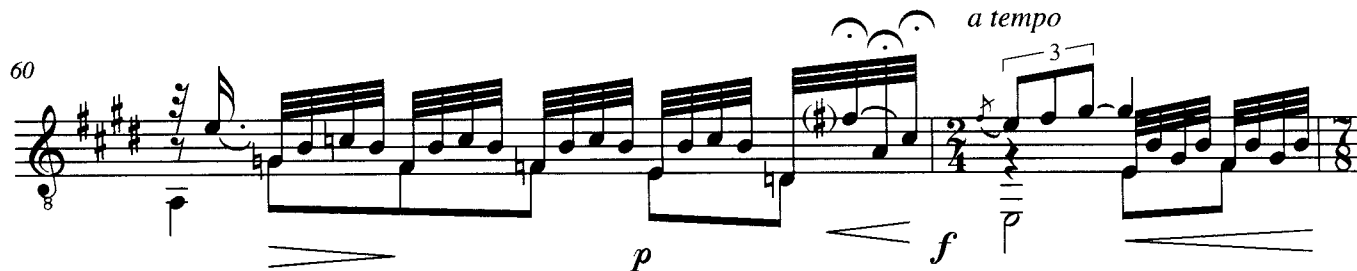
53 *a m i* *cresc.* *rit.* *a tempo* *a m i* *p a m i*

56 C.IV C.X

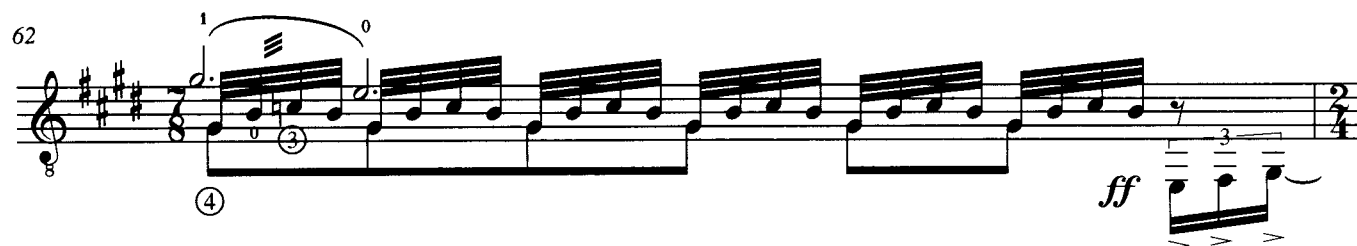
58



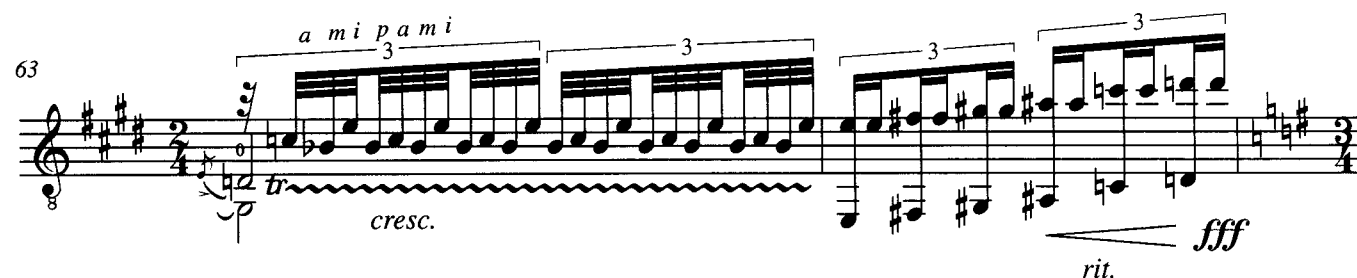
60



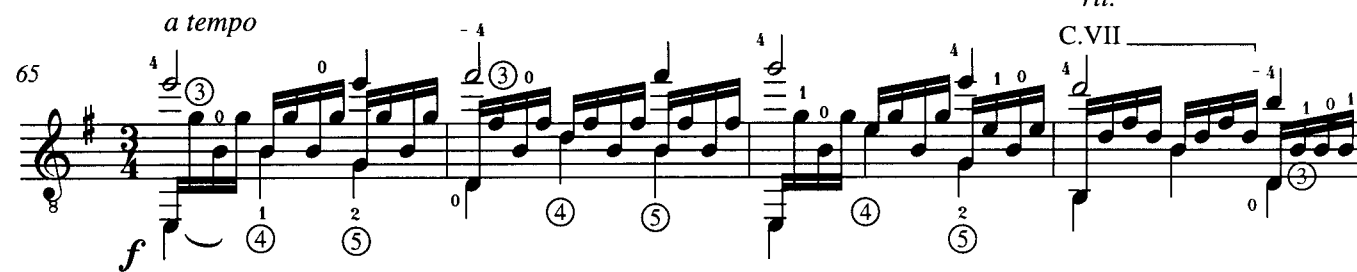
62



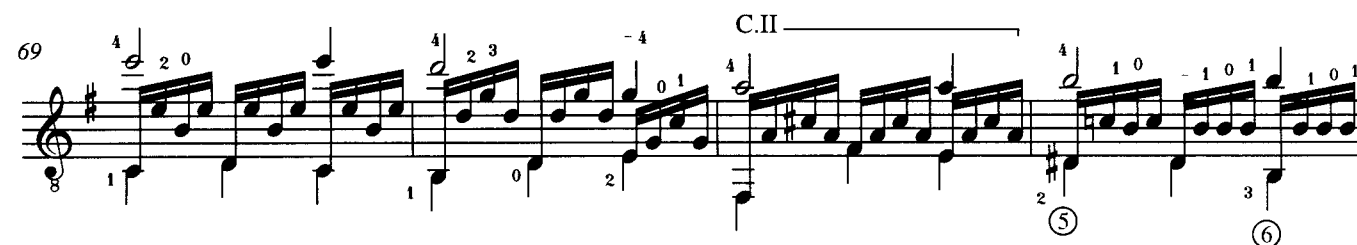
63



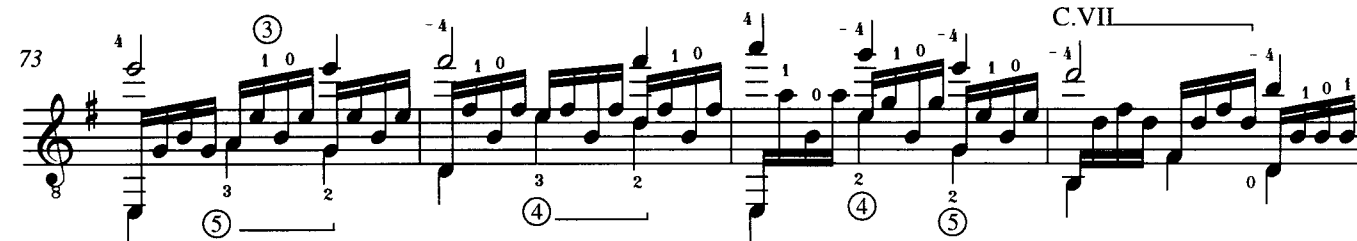
65



69



73



77 C.II

81

83

85

Pesante

87

fff

88

89 C.IV C.IX

91

94

Lento e rubato

dim. e rit. *ppp p*

98

Lento e rubato

C.IV

pp

100

Lento

rit. molto *mp*

103

Lento

a m i

rit. molto *p*

105

a m i a m i

accel. cresc. f cresc. accel.

107

Allegro

Allegro mosso

cresc. molto rit. ff

113

fff *rit.* *p*

Meno

120

3

4 0

gliss.

1

1

2

1

2-2

2-2

2

3-3

1

C.VII

Piú mosso

51

131 *a m i a m i* *sim.* C.VII *rit.*

fff

135 *arm 8a arm 8a nat.* **Lento**

molto f dim. mf *p pp* *p*

139 C.VII C.VIII C.VII

143 C.II

147

151 **Lento** *a m i*

rit.

154 *pa m i pa m i*

rit. *p.* *rit.*

Meno

156

p a m i p a m i

4 (4) rit.

159

Lento smorzando

tr. accel. rit. tr. p.

161

p tr. rit. molto 3 p. p mf ppp smorz.

164

arm. XII

arm. VII

arm. V

tr. p arm. XII arm. VII arm. V ppp pizz.

map12/94

The Czech Fairy Tales

Edited by
STANLEY YATES

for solo guitar

Štěpán Rak
(1988)

Andantino

Ⓐ

8 0 2 *mf* *mf*

5 3 1 0 3 1 *p* *mf* C.III

10 8 *p* *mf* *mp* C.II

14 8 *p* *Piú mosso* C.IV

19 8 *f*

23 8 *p* *mf* *ff* ② ½ C.II

27 8 *f* *p* *f* *ff*

31

Measures 31-34. Treble clef, 8/8 time. Key signature: one sharp (F#). Measure 31: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 32: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 33: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 34: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p* (piano), *cresc.* (crescendo). Fingering: 0, 3, 2, 1, 4.

35

Measures 35-38. Treble clef, 8/8 time. Key signature: one sharp (F#). Measure 35: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 36: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 37: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 38: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *ff* (fortissimo), *mp* (mezzo-piano), *cresc.* (crescendo), *p* (piano). Fingering: 2, 4, 1, 3, 2, 0, 1, 4.

39

Measures 39-42. Treble clef, 8/8 time. Key signature: one sharp (F#). Measure 39: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 40: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 41: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 42: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *ff* (fortissimo), *mf* (mezzo-forte). Fingering: 0, 3, 2, 1, 4.

43

Measures 43-46. Treble clef, 8/8 time. Key signature: one sharp (F#). Measure 43: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 44: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 45: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 46: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p* (piano), *f* (forte). Fingering: 0, 3, 2, 1, 4.

47

Measures 47-50. Treble clef, 8/8 time. Key signature: one sharp (F#). Measure 47: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 48: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 49: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 50: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *f* (forte), *rit.* (ritardando). Fingering: 4, 1, 0, 4, 1, 0, 3, 1, 6, -1.

51 *Tempo I*

Measures 51-55. Treble clef, 8/8 time. Key signature: one sharp (F#). Measure 51: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 52: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 53: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 54: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 55: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f* (forte), *p* (piano). Fingering: 0, 2.

56

Measures 56-59. Treble clef, 8/8 time. Key signature: one sharp (F#). Measure 56: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 57: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 58: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 59: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *f* (forte). Fingering: 3, 4, 2.

60

Measures 60-63. Treble clef, 8/8 time. Key signature: one sharp (F#). Measure 60: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 61: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 62: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 63: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p* (piano), *mf* (mezzo-forte). Fingering: 0, 2.

64

69

74 **ⓑ** Lento e rubato

78

82

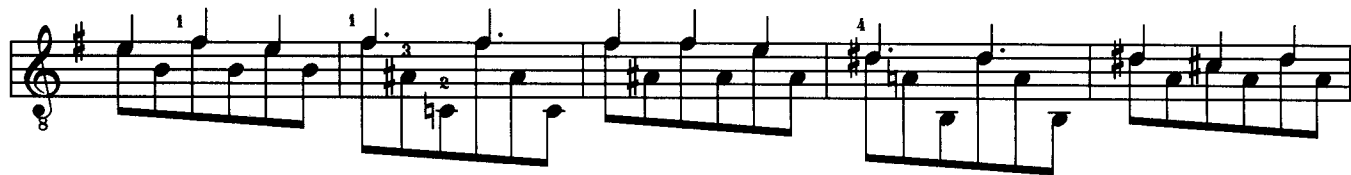
86

91 **ⓒ** Vivo

96

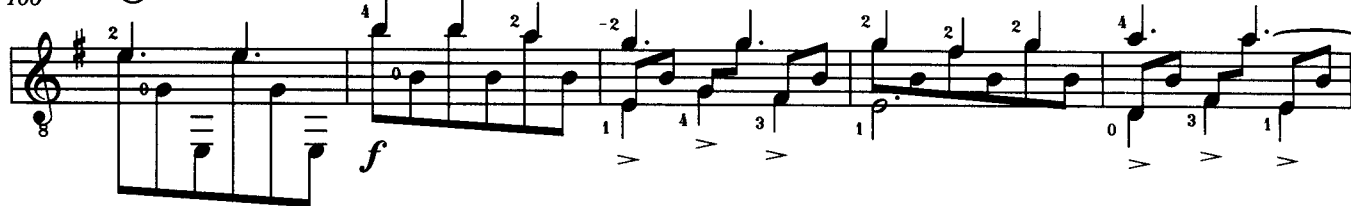
101

C.II



106

②

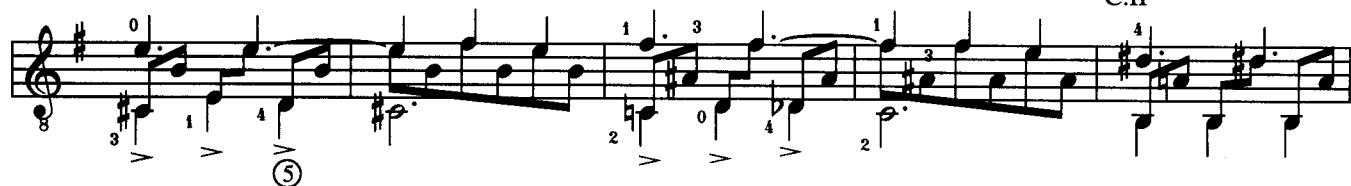


111



116

C.II



121

1/2 C.IV



125

C.II



130

C.IX

1/2 C.IX



135

C.VI

C.IV



140

1.

2.

p

145

150

155

dim. e rit.

Furioso

159

ff

p

164

p

169

ff

p

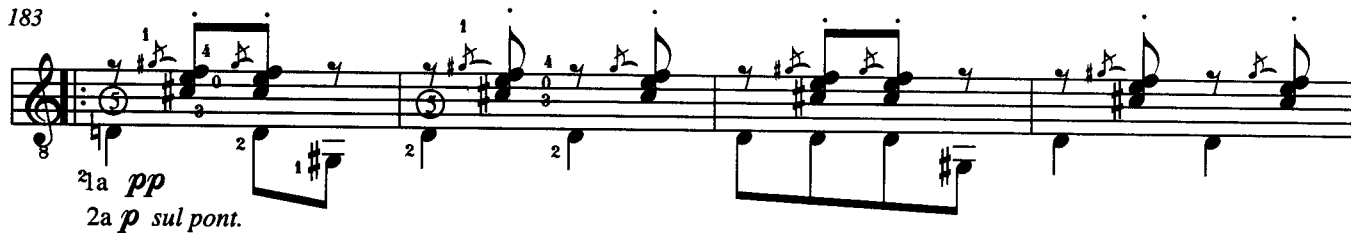
174

ff

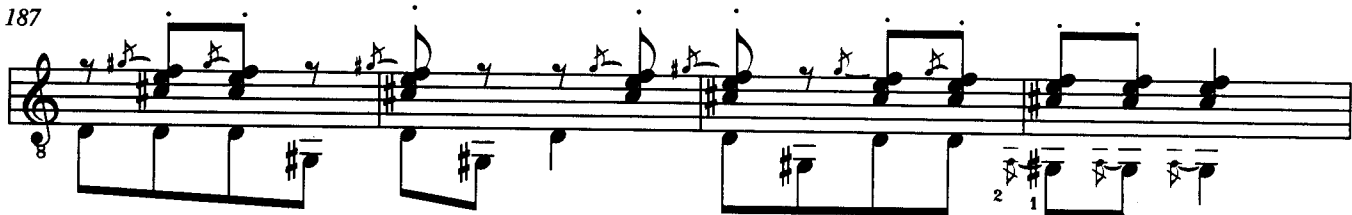
179



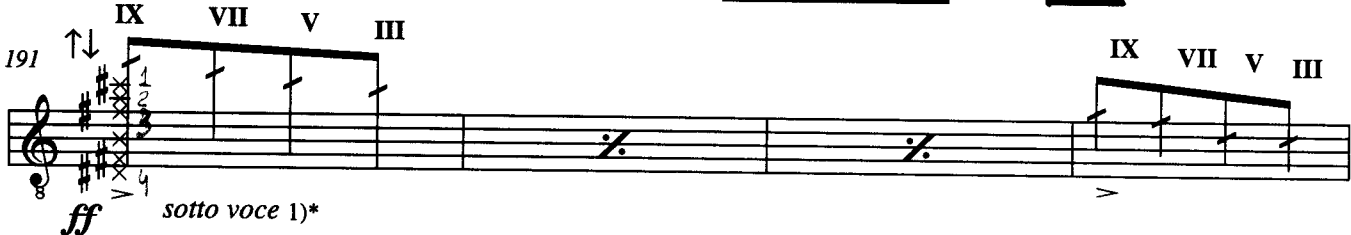
183



187



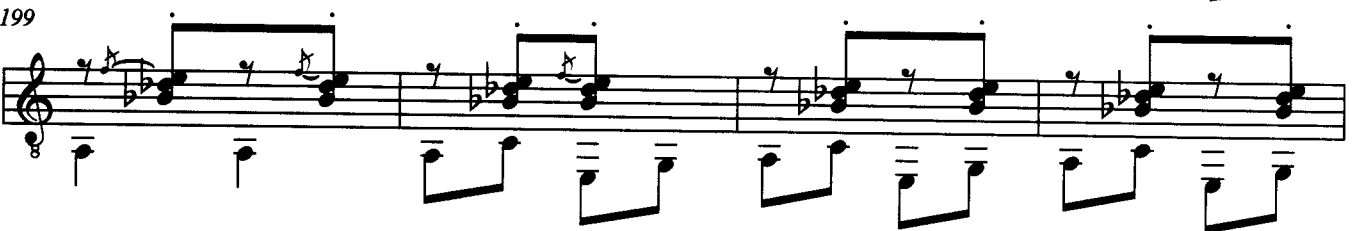
191



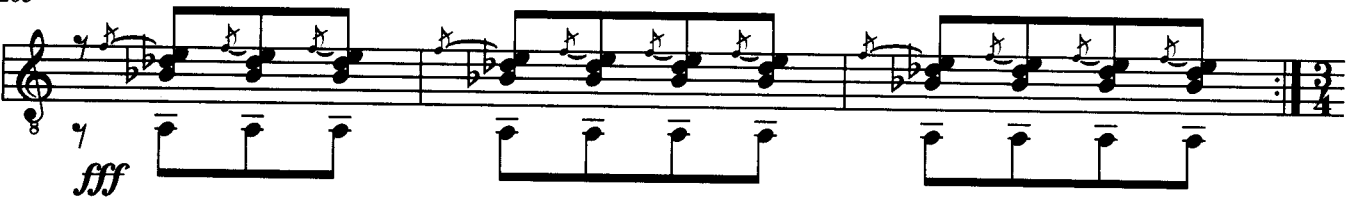
195



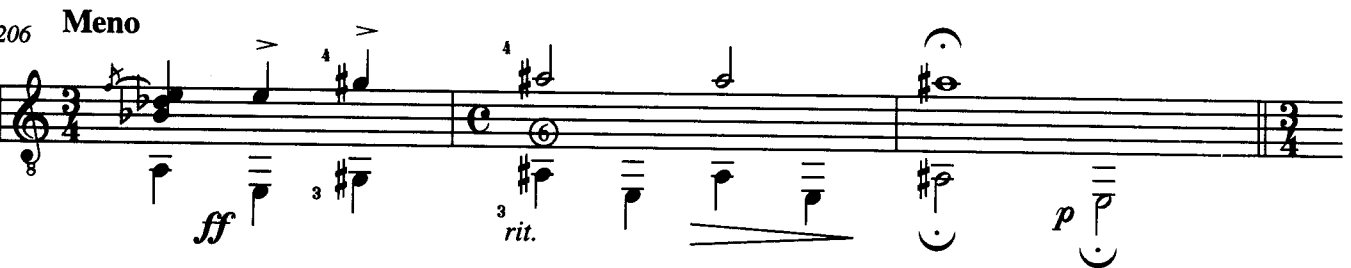
199



203



206



Vivo

209 **(E)** *p a m i p a m i*

212

215

218

221

224 **C.IV**

227 **C.II**

230 **C.III**

p ③ ② ④ 0 2 1 2

3 1 3 3 1 1 ③

1 1 1 2 2 2 1

⑤ 3 3 1 3 1 1 2

2 1 -1 3 1 2 1

1 3 3 3 3 2 0

mf ④

3 4 1 2 1

2 0 ④ ③ 1 *p*

287

art. arm. IV = - - -

tambora

p pp smorzando

(H) Rabioso

291 C.V ↑ ↓ C.III ↑ C.V ↑ C.VIII ↑
fff golpe 3)* gliss. gliss. gliss.
sf sf sf

295 C.IX C.IV C.V
gliss. gliss. gliss.
sf sf sf

299 V VIII
tambora 5)* gliss. gliss. gliss.
mf sf sf sf

303

307 C.V C.III C.V C.VIII C.V C.III
fff sf sf sf

311 C.IX C.IV
sf sf sf sf

315 C.IV C.V
2 sf sf sf sf

320

sf sf sf sf

325

sf sf sf sf

330

sf sf sf sf

334

molto rit.

① *tempo ad lib.*

C.VII

ppp brush tremolando 6)*

mf l.h. ⑤

338

mf l.h. ⑤

344

pp

mf l.h. ⑤

350

Allegro

pp

a niente

pp

f

355

Presto

①

$\frac{1}{2}$ C.II

ff

361 $\frac{1}{2}$ C.II

ff

366 C.II

ff

372 $\frac{1}{2}$ C.VII

ff

378

fff

383

ff

389

f

395 C.IV

p *sotto voce* *pp*

401

ff *gliss.* *gliss.* *mf*

407 C.V. *p* sotto voce *pp*

413 C.II *ff* gliss. *mf* *p* sotto voce

418 *pp*

423 *ff* gliss. gliss. *f*

428 *rit.* *f*

431 *Grave e sempre accelerando poco a poco* *mf* *f* *(poco allegretto e accelerando sempre)*

435 *p* *mf*

440 *p*

pesante

443

443

poco f *cresc.*

Prestissimo

447

447 L

Measures 447-450 of a guitar score. Measure 447 starts with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a triplet of eighth notes (F#, C#, G#) marked with an accent (>) and a forte (ff) dynamic. Measure 448 contains three whole rests. Measure 449 contains a triplet of eighth notes (F#, C#, G#) marked with an accent (>) and a forte (ff) dynamic. Measure 450 contains a triplet of eighth notes (F#, C#, G#) marked with an accent (>) and a forte (ff) dynamic.

452

452 $\frac{1}{2}$ C.II

Guitar notation for measure 452, featuring a complex chord structure with a triplet of eighth notes in the first half and a triplet of eighth notes in the second half. The measure is divided into two equal parts by a double bar line. The second half of the measure contains a triplet of eighth notes: F#4, C#5, and G#4. The measure ends with a double bar line. The guitar part is indicated by a 'G' in a circle at the beginning of the staff.

458

458

464

464

1/2 C. VII

470

470

ff

f

4

- 4 - 4

477

477

$\frac{1}{2}$ C. VIII

ma4/9